

whom it is literally the fashion in Germany to scorn and scoff at. Metaphysical knowledge is not common amongst the members of the reigning school of German philologists. August Schleicher forms an honourable exception.

Schleicher was very fond of music, and himself a skilful performer; he also had a passion for flowers, which he cultivated in his garden, on, says Professor Kuhn, "strictly scientific principles"—altogether a man of harmonious nature.

It would be wrong, even in the depths of our grief, to think that such a loss is irretrievable: scientific movements do not depend upon any one individual; they depend on their own intrinsic truth, that will never fail to find hands to work. Daily and hourly the number of workers in the field of comparative philology is increasing; yet, many a day and many a year will pass before German philologists will have again in their ranks one like him—learned and clear, deep and elegant, bold and cautious—a distinguished scholar, and a noble man.

XLVI.—THE GODDESS OF WAR OF THE ANCIENT IRISH.

By W. M. HENNESSY.

[Read January 25, 1869.]

THE discovery of a Gallo-Roman inscription, figured in the "Revue Savoisienne" of the 15th of August, 1867, and republished by M. Adolphe Pictet in the "Revue Archæologique" for July, forms the subject of one of those essays from the pen of the veteran philologist for which the students of Celtic languages and archæology cannot be sufficiently thankful.

The inscription, the initial letter of which has been destroyed by an injury to the stone on which it is cut, reads—

Athubodvæ
Aug
Servilia Teren
tia

S. L. M.; or, fully extended,
Athubodvæ Aug[ustæ] Servilia Terentia [votum] s[olvit] l[ibens]
m[erito].

M. Pictet's essay is entitled "Sur une Déesse Gauloise de la guerre;" and if he is right in his suggestion that the letter destroyed was a *c*, and it almost amounts to a certainty that he is, and that *athubodvæ* should be read *cathubodvæ*, the title is not inappropriate; and in the *cathubodvæ* of the inscription we may recognise the *badb-catha* of Irish mythology.

The etymology of the name *athubodua*, or *cathubodua*, as we may venture to read it, has been examined with great industry by M. Pictet, who has managed to compress within the narrow limits of his essay a

They will not rob the nest of this bird. Some people attribute this to the belief that such an act would surely be revenged by a raid on the chickens; but those who are well versed in folk-lore, especially in the South of Ireland, confess that the immunity enjoyed by the scare-crow is due to some other cause than fear for the safety of young chickens; and although few persons are to be met with capable of defining the actual reason, there is little doubt that the freedom from molestation is traceable to superstitious fear inspired by the *Badb* in ancient times.

The croaking of the *Badb* was considered to be peculiarly unlucky—much more so than the croaking of a raven. In fact, not many years ago, sturdy men who heard the scare-crow shriek in the morning would abandon important projects long fixed for the same day.

Nor is this superstition confined to Ireland alone. The popular tales of Scotland and Wales, which are simply the echo of similar stories once current, and still not quite extinct, in this country, contain frequent allusions to this mystic bird. The readers of the *Mabinogion* will call to mind, amongst other instances, the wonderful crow of Owain, prince of Rheged, a contemporary of Arthur, mentioned in the tale called the Dream of Rhonabwy, which always secured victory by the aid of the three hundred crows under its command; and in Campbell's *Popular Tales of the West Highlands* we have a large stock of legends, in most of which the principal fairy agency is exercised by the hoody or scare-crow.

It may be observed, by the way, that the name hoody, formerly applied by the Scotch to the hooded crow, or scare-crow, from its appearance, is now generally applied to its less intelligent relative, the common carrion-crow. But the hoody of Highland fairy mythology is, nevertheless, the same as the *Badb*, or royston-crow.

I have referred to *Neman*, *Macha*, and *Morrighu*, as the so-called sisters of the *Badb*. Properly speaking, however, the name *Badb* would seem to have been the distinctive title of the mythological beings supposed to rule over battle and carnage. M. Pietet feels a difficulty in deciding whether there were three such beings, or whether *Neman*, *Macha*, and *Morrighu*, are only different names of the same goddess; but after careful examination of the subject, I am inclined to believe that these names represent three different characters, the attributes of *Neman* being like those of Eros, who confounded her victims with madness, whilst *Morrighu* incited to deeds of valour, or planned strife and battle, and *Macha* revelled amidst the bodies of the slain.

The task of elucidating the mythological character of these fairy queens has not been rendered easier by the labours of the etymologists, from Cormac to O'Davoran. Thus, in Cormac's Glossary, *Nemann* is said to have been the wife of Neit, "the god of battle with the pagan Gaeidhel." In the battle of Magh-Rath (O'Donovan's ed., p. 241) she is called *Be nith-gubhach Neid*, "the battle-terrific *Be-Neid*," or "wife of *Neid*." In an Irish MS. in Trin. Coll. Dublin, class H. 3, 18, p. 73, col. 1, Neit is explained "*guin duine* .i. *gaisced; dia catha*."

Nemon a ben, ut est Be Neid;” i. e. “man-wounding; valour; god of battle. *Nemon* [was] his wife; *ut est Be Neid.*” A poem in the Book of Leinster, fol. 6, a 2, couples *Badb* and *Nemann* as the wives of *Neid* or *Neit*.

*Neit mac Indui sa di mnai,
Badb ocus Nemaind cen goi,
Ro marbtha in Ailiuch cen ail,
La Neptuir d’Fhomorchaibh.*

“*Neit* son of *Indu*, and his two wives,
Badb and *Nemann*, truly,
Were slain in *Ailech*, without blemish,
By *Neptur* of the *Fomorians*.”

At folio 5, a 2, of the same MS., *Fea* and *Nemann* are said to have been *Neit’s* two wives; and if *Fea* represents *Badb*, we have a good notion of the idea entertained of her character, for *Cormac* states that *Fea* meant “everything most hateful.”

But in the poem on *Ailech* printed from the *Dinnsenchus*, in the “Ordnance Memoir of Templemore” (p. 226), *Nemand* only is mentioned as the wife of *Neit*, from whom *Ailech* was called *Ailech-Neit*; and it is added that she was brought from *Bregia*, or *Meath*; in other words, probably, was one of the fairies of the *Brugh*.

In other authorities, however, *Morrighu* is said to have been *Neit’s* wife. For instance, in the very ancient tale called *Tochmarc Emhíre*, or *Courtship of Emir*, fragments of which are preserved in *Lebar na hUídhre*, and the Book of Fermoy, *Morrighu* is described as “*an badb catha, ocus is fria idberiuir Bee Neid*, i. e. *bandea in cathae, uair is inan Neid ocus dia catha;*” i. e. “the *badb* of battle; and of her is said *Be Neid*, i. e. goddess of battle, for *Neid* is the same as god of battle.” A gloss in the *Lebar Buidhe Lecain* explains *Macha* as “*badb, no asi an tres Morrigan; mesrad machæ, .i. cendæ doine iar na nairlech;*” i. e. “a scald-crow; or she is the third *Morrigan* (great queen); *Macha’s* mast-feeding, i. e. the heads of men that have been slaughtered.” The same explanation, a little amplified, is also given in the MS. H. 3, 18, Trin. Coll., Dublin (p. 82, col. 2), where the name *Badb* is written *Bodb*, and it is added that *Bodb*, *Macha* and *Morrigan* were the three *Morrigna*. In the same glossary, under the word *beneit*, we have the further explanation:—“*Neit* nomen viri, *Nemhon a ben; ba neimnech in lanomium; be ben* i. e. *in badhbh, ocus net cath; ocus olca diblinuib; inde dicitur beneit fort;*” i. e. “*Neit* nomen viri; *Nemhon* was his woman (wife); venomous were the pair; *be* was the woman, i. e. the *badhbh*, and *net* is battle; and both were evil; inde dicitur *beneit fort* (‘evil upon thee’).” Another gloss in the same collection, on the word *gudomain*, bears on the subject under consideration. It is as follows:—*Gudomain, .i. fennóga no bansigaidhe; ut est glaidhomuín góga, .i. na demuín goacha, na murrigna; no go conach demain iat na bansigaide, go connach demain ifrinn iat acht demain aeoir na fendoga; no eamnait*

anglaedha no sinnaigh, ocus eamnait a ngotha na fendoga, i. e. "gudomain, i. e. scald-crows, or fairy women; ut est *gladhmuin góa*, the false demons, the *mor-rigna*; or it is false that the *bansigaidhe* are not demons; it is false that the *fendoga* (scald-crows) are not hellish but aëry demons: the foxes double their cries, but the *fennóga* double their sounds." To understand this curious gloss it is necessary to add that in a previous one the word *glaidmuin* is explained as signifying *sinnaig*, or *maic tire* (foxes or wolves), because in barking they double the sound; *glaidmuin* being understood by the glossarist as *glaid-emain*, i. e. "double call," from *glaid*, "call," and *emain*, "double;" while the crow only doubles the sound, *guth-emain*, "double sound."

Let us take leave of these etymological quibbles, and examine the historical character of the *badb*, as portrayed in the materials still remaining to us.

As mostly all the supernatural beings alluded to in Irish fairy lore are referred to the Tuatha-de-Danaans, the older copies of the Lebar Gabhala, or "Book of Occupation," that preserved in the "Book of Leinster," for instance, specifies *Badb*, *Macha*, and *Anand*, or *Ana* (from the latter of whom are named the mountains called *da cich Anand*, or the Paps, in Kerry), as the daughters of Ernmas, one of the chiefs of that mythical colony. *Badb ocus Macha ocus Anand, diatat cichi Anand il-Luachair, tri ingena Ernbais, na ban tuathige*; "*Badb*, and *Macha*, and *Anand*, from whom the 'paps of Anand' in Luachair are [called], the three daughters of Ernmas, the sinister women."* In an accompanying versification of the same statement the name of *Ana*, however, is represented by that of *Morrigan* or *Morrigan* :—

" *Badb is Macha mét indbáis*
Morrigan fotla feibáis,
Indlema ind ága ernbais,
Ingena ana Ernmais."†

" *Badb* and *Macha*, rich the store,
Morrigan who dispenses valour,
Compassers of death by the sword,
Noble daughters of *Ernmas*."

It is important to observe that *Morrigan* is here identified with *Anand*, or *Ana* (for *Anand* is the gen. form); and in Cormac's Glossary *Ana* is described as "*Mater deorum Hibernensium; robu maith dín rosbíathadsí na dee* (de cujus nomine *da cich Anainne iar Luachair* nominantur ut fertur;" i. e., "*Mater deorum Hibernensium*;" well she used to nourish the gods (de cujus nomine the 'two paps of *Ana*' in west Luachair are named.") Under the word *Buanand* the statement is more briefly repeated. The historian Keating enumerates *Badb*,

* "Book of Leinster," fol. 5, a 2.

† Ib., fol. 5, b 2.

Macha, and *Morrigan* as the three goddesses of the Tuatha-de-Da-naans; but he is silent as to their attributes. It would seem, however, that he understood *Badb* to be the proper name of one fairy, and not a title for the great fairy queens.

In the Irish tales of war and battle, the *Badb* is always represented as foreshadowing, by its cries, the extent of the carnage about to take place on the death of some eminent personage. Thus in the ancient battle-story, called *Bruidhen Da Choga*, the impending death of Cormac Condloinges, the son of Conor Mac Nessa, is foretold in these words:—

“ *Badb belderg gairfid fon tech ;
Bo collain bet eo sirtech.*”

“ The red-mouthed *badb* will cry around the house,
For bodies it will be solicitous.”

And again—

“ *Greefaidit badba bana.*”

“ Pale *badbs* shall shriek.”

And further on we read—

“ *Ardosisbe badb bronach i marbthana imelit mbruige Macha no in
Dagda.*”

In the very ancient tale called *Tochmarc Feirbe*, or the “Courtship of Ferb,” a large fragment of which is preserved in the “Book of Leinster,” the Druid Ollgaeth, prophesying the death of Mani, the son of Queen Medbh, through the treachery of King Conor Mac Nessa, says—

“ *Brisfid badb,
Bid brig borb
Tolg for Medb,
Iar écht
Ar for slúag
Trúag in deilim.*”

“ *Badb* will break ;
Fierce power will be
Hurled at Medbh ;
Many deeds
Slaughter upon the host—
Alas ! the uproar.”

“ Book of Leinster,” fol. 189 b 1.

In the account of the battle of Cnucha (or Castleknock, near Dublin), celebrated as the battle in which the father of Finn Mac Cumhaill is said to have perished, the Druid Cunallis, foretelling the slaughter, says:—“ *Biadh bádhba os bruinnibh na bfeair.*” “ *Badbhs* will be over the breasts of the men.”

In the description of the battle of Magh-Tuireadh, it is stated that just as the great conflict was about to begin, the "*badbs*, and *bled-lochtana*, and idiots shouted so that they were heard in clefts, and in cascades, and in the cavities of the earth;" "*ro gairsed badba ocus bled-lochtana ocus amaite, go clos anallaib, ocus a nesuib, ocus a fothollaib in talman.*"

MS. Trin. Coll. Dublin, H. 2, 17, fol. 97, a.

In the battle of Magh-Rath it is the "grey-haired Morrighu" (scald-crow) that shouts victory over the head of Domhnall, son of Aindre, as Dubhdiadh sings (O'Donovan's ed., p. 198):—

"*Fuil os a chind ag eigmigh
Caillech lom, luath ag leimnig;
Os cennaib a narm sa sciath,
Is i in Morrighu mongliath.*"

"Over his head is shrieking
A lean hag, quickly hopping
Over the points of their weapons and shields—
She is the grey-haired Morrighu."

But in the enumeration of the birds and demons that assembled to gloat over the slaughter about to ensue from the clash of the combatants at the battle of Clontarf, the *badb* is assigned the first place. The description is truly terrible, and affords a painful picture of the popular superstition of the time. "*Ro erig, em, badb discir, dian, denmnetach, dasachtach, dúr, duabsech, detcengtach, cruaid, croda, cosaitech, co bai ic screchad ar luamain os a cennaib. Ro eirgetar am bananaig ocus boccanaig ocus geliti glinni ocus amati adgaill, ocus siabra, ocus seneoin, ocus demna admilti aeoir ocus firmaminti, ocus siabarluag debil demnach, co mbatar a comgresacht ocus i commorad wig ocus irgaili leo.*"

"There arose a wild, impetuous, precipitate, mad, inexorable, furious, dark, lacerating, merciless, combative, contentious *badb*, which was shrieking and fluttering over their heads. And there arose also the satyrs, and sprites, and the maniacs of the valley, and the witches, and goblins, and owls, and destroying demons of the air and firmament, and the demoniac phantom host: and they were inciting and sustaining valour and battle with them."—" *Cogadh Gaidhel re Gallaibh*," Todd's ed., p. 174.

So also in the account of the battle fought between the men of Leinster and Ossory, in the year 870, contained in the Brussels "Fragments of Irish Annals," the appearance of the *badb* is followed by a great massacre:—" *As mór tra an toirm ocus an fothrom baoi eturra an uair sin, ocus ra togaibh badbh cenn eturra, ocus baoi marbhadh mór eturra san cán;*" i. e. "great indeed was the din and tumult that prevailed between them at this time, and *badbh* appeared among them, and there was a great massacre between them to and fro."

But the *Badbs* could do more than scream and flutter. Thus we read in the first battle of Magh-Tuireadh, that when the Tuatha-de-Danaan had removed to the fastnesses of Connacht, to Sliabh-Belgaidain, or Cenn-Duibh-Sleibhe, *Badb*, *Macha*, and *Morrighu* exerted their magical powers to keep the Firbolgs in ignorance of the westward movement. The text is from H. 2. 17, T. C. D., p. 93, col. 2. "*Is annsin do chuaidh Badhbh ocus Macha ocus Morrighu gu cnoc gabala na ngiall, ocus gu tulaig techtairrechta na trom sluag, gu Temraig, ocus do feradar cetha dolfe draigechta, ocus cithnela cotaigecha ciach, ocus frasa tromaidhle tened, ocus dortad donnfala do shiltin asin aeor i cennaib na curad, ocus nir legset scarad na scailed do feraib Bolg co cenn tri la ocus tri naidehe.*" "Then, *Badb*, and *Macha*, and *Morrighu* went to the hill of hostage-taking, the *tulach* which heavy hosts frequented, to *Temhair* (*Tara*), and they shed druidically-formed showers, and fog-sustaining cloud-showers, and poured down from the air, about the heads of the warriors, enormous masses of fire, and streams of red blood; and they did not permit the Firbolgs to scatter or separate for the space of three days and three nights." It is stated, however, that the Firbolg druids ultimately overcame the sorcery.

We are not told in what form they fulfilled their mission, whether in the shape of women or under the guise of crows—most probably the latter. The comparative mythologist will find here a curious correspondence between some of the attributes of the Celtic *badb* and those of the Valkyria of German Romance.

And in the battle of Magh-Tuireadh they are represented as assisting the Tuatha-de-Danaans. Thus, in the account of one day's conflict we read—" *Is iad taisig ro ergedar re Tuathaib de Danaan isin lo sin i. Ogma ocus Midir ocus Bodb derg ocus Dianchecht, ocus Aengaba na hiruaithe. Rachmaitne lib, ar na ingena i. Badb ocus Macha, ocus Morrigan ocus Danaan;*" i. e. "The chieftains who assisted the Tuatha-de-Danaans on that day were Ogma, and Midir, and Bodb Derg, and Dianchecht, and Aengabha of Norway. 'We will go with you,' said the daughters, viz., *Badb*, and *Macha*, and *Morrigan*, and *Danaan* (or *Anann*)." H. 2. 17, p. 95, col. 2.

They are also reported as having taken part in the last battle of Magh-Tuireadh, i. e. the battle of the Northern Magh-Tuireadh, or Magh-Tuireadh of the Fomorians, where Nuada of the Silver Hand, and the *Badb Macha*, are stated to have fallen by the hand of Balar Bailchemnech, or Balar the Stout-striking.

"*Nuado Argatlam tra do rochair i cath dedenach Maighe Tuiredh, ocus Macha ingen Ernmais, do laim Balair balcbemnnig.*"—"Book of Leinster," fol. 5, a 2.

Another instance of the warlike prowess of these fairies is related in a curious mythological tract preserved in the Books of Lismore and Fermoy. I refer to the Hallow-eve dialogue between the fairy Rothniab and Finghen Mac Luchta, in which the fairy enumerates the several mystical virtues attaching to that pagan festival, and amongst others the following, referring to an incident arising from the battle of

the Northern Magh-Tuiredh, or "Magh-Tuiredh of the Fomorians." "*Ocus cidh buadh aile for Fingen. Ni ansam, for in ben. Ata ann cethrar atrullaiset ria Tuathaib de Danann a cath Muigi tuiredh, cor-rabatar oc coll etha ocus bleхта ocus messa ocus murthorad. .i. fer di ba stemnaib Maigi Itha .i. Redg a ainmsidé; fer dib a sléib Smóil .i. Grenu a ainmsidé; fer aile a ndromanaib Breg .i. Bréa a ainm; fer aile dib hí crichaib Cruachna .i. Tinel a ainmsidé. Indocht rosruithéa a hErinn .i. in Morrigan ocus Badb síde Femín, ocus Midir Brig leith, ocus Mac ind óc, cona beth foglai Fomóir for hErinn cu brath.*"

"And what other virtue?" asked Finghen. "Not difficult to tell," said the woman. There were four persons who fled before the Tuatha-de-Danaans from the battle of Magh-Tuiredh, so that they were ruining corn, and milk, and fruit crops, and sea produce; viz., one of them in Slemna-Maighe-Itha, whose name was Redg; one of them in Sliabh-Smoil, whose name was Grenu; another man of them in Dromanna-Breg, whose name was Bréa; and another of them in the territories of Cruachan, whose name was Tinel. This night [i. e. on a similar night] they were expelled from Eriu by the *Morrigan*, and the *Badb* of Sidh-Femhin, and by Midir of Brigh-leith, and Mac-ind-oig, so that Fomorian depredators should never more be over Eriu."—"Book of Fermoy," 24, b 2.

In the grand old Irish epic of the Tain Bo Cuailnge the *Badb* plays a very important part. *Nemad* confounds armies, so that friendly bands fall in mutual slaughter; whilst *Macha* is pictured as a fury that riots and revels among the slain. But certainly the grandest figure is that of *Morrigan*, whose presence intensifies the hero, nerves his arm for the cast, and guides the course of the unerring lance. As in this epic the first place in valour and prowess is given to Cuchullain, the Hector of the Gaeidhel, it is natural to expect that he should be represented as the special favourite of the supernatural powers. And so it is: we are told that the Tuatha-de-Danaan endowed him with great attributes. In that passage of the Tain where Cuchullain is described as jumping into his chariot to proceed to fight Firdia Mac Demain, the narrative says ("Book of Leinster," fol. 57, b 2)—"*ra gairestar imme boccanaig, ocus bandánaig, ocus geniti glinni, ocus Demna aeoir, daig da bertis Tuatha de Danann a ngasciud immisium combad móti a grain, ocus a ecla, ocus a uruad, ocus a urúaman in cach cath ocus in cach cathrói, in cach comlund ocus in cach comruc i teiged;*" "the satyrs, and sprites, and maniacs of the valleys, and demons of the air shouted about him, for the Tuatha-de-Danaan were wont to impart their valour to him in order that he might be more feared, more dreaded, more savage, more terrible, in every battle, in every battle-field, in every combat and conflict into which he went." So, when the forces of Queen Medbh arrive at Magh-Tregha, in the present county of Longford, on the way to Cuailnge, *Nemad* appears amongst them. "*Dosfobair tra ind Nemain .i. in badb lasodain, ocus nipsisín adaig bá samam doib la budris in fathaig .i. Dubthaig, triana chottud. Foscerdat inna buidne focedóir, ocus foche rd dirna mor dint slógh conluid Medbh dia chosc.*" "Then the *Nemad*, i. e. the *Badb*, attacked them,

and that was not the most comfortable night with them, from the uproar of the giant, i. e. Dubtach, through his sleep. The bands were immediately startled, and the army confounded, until Medbh went to check the confusion."—*Lebar na hUidhre, fol. 46, a. 1.*

And in another passage, in the episode called *Breslech Maighe Muirthemhne*, where a terrible description is given of Cuchullain's fury at seeing the hostile armies of the south and west encamped within the borders of Uladh, we are told ("Book of Leinster," fol. 54, a 2, and b 1):—

"*Atchonnairc seom uad gristaitnem na narm nglan orda os chind chetri noll choiced nErend refuiniud nell na nona. Do fainig ferg ocus luinni mor icanaisin re ilar a bidbad, re immad a namad. Rogab a da shleig, ocus a sciath, ocus a chlaideb. Crothais a sciath, ocus cressaigis a shlega, ocus bertnaigis a chlaidem, ocus do bert rem curad as a bragit cororecratar bananaig ocus boccanaig, ocus geniti glinni, ocus demna aeoir, re uathgrain na gare dosbertatar ar aird, co ro mesc ind Neamain, i. e. in badd forsint slog. Dollotar in armgrith cethri choiced hErend in rennaib a sleg ocus a narm fadessin, conerbaltatar ced laech dib d'uathbas ocus chridemnas ar lar in dunaid ocus in longphoirt in naidchisin."*

"He saw from him the ardent sparkling of the bright golden weapons over the heads of the four great provinces of Eriu, before the fall of the cloud of evening. Great fury and indignation seized him on seeing them, at the number of his opponents and the multitude of his enemies. He seized his two spears, and his shield and his sword. He shook his shield, balanced his spears, and brandished his sword, and uttered from his throat a warrior's shout, so that sprites, and satyrs, and maniacs of the valley, and demons of the air responded, terror-stricken by the shout which he had raised on high. And the *Nemann*, i. e. the *Badd*, confused the army; and the four provinces of Eriu dashed themselves against the points of their own spears and weapons, so that one hundred warriors died of fear and trembling in the middle of the fort and encampment that night."

Of the effects of this fear inspired by the *Badd* was the *geltacht* or lunacy, which, according to the popular notion, affected the body no less than the mind, and, in fact, made them so light that they flew through the air like birds. A curious illustration of this idea is afforded by the history of Suibhne, son of Colman Cuar, king of Dal-Araidhe, who became panic-stricken at the battle of Magh-Rath, and performed extraordinary feats of agility. Another remarkable instance will be found in the Fenian Romance called Cath-Fintragha (battle of Ventry Harbour), where Bolcan, a king of France, is stated to have been seized with *geltacht* at the sight of Oscur, son of Oisín, so that he jumped into the air, alighting in the beautiful valley called Glenn-nangealt (or "the glen of the Lunatics"), twenty miles to the east of Ventry Harbour, whither, in the opinion of the past generation, all the lunatics of the country would go, if unrestrained, to feed on the cure-imparting herbs that grow there.

Again, in the battle of Almha (or the Hill of Allen, near Kildare), fought in the year 722, between Murchadh, king of Leinster, and Ferghal, monarch of Eriu, where "the red-mouthed, sharp-beaked *badb* croaked over the head of Ferghal" ("ro lao badb belde^g biorach *tolach um cenn Fergaile*"), we are told that nine persons became thus affected. The Four Masters (A. D. 718) represent them as "fleeing in panic and lunacy" (*do lotar hi faindeal ocus i ngealtacht*). Other annalists describe them in similar terms. Mageoghegan, in his translation of the "Annals of Clonmacnoise," says "they flyed in the air as if they were winged fowle." O'Donovan (in notes to the entries in his edition of the Four Masters, and Fragments of Annals) charges Mageoghegan with misrepresenting the popular idea; but Mageoghegan represented it correctly.

A further statement in the same battle of Ventry Harbour furnishes additional evidence as to the currency of this notion. The writer asserts that all wondered how those who saw the landing of the invaders' army, and heard their shouts, could avoid going *with the wind and with geltacht* (lunacy).

In the Chron. Scotorum the panic-stricken at the battle of Allen are called "volatiles," or *gealta*. May we not seek, in this vulgar notion, the origin of the word "flighty," as applied to persons of eccentric mind?

But although, as we have seen, the assistance given to Cuchullain by the *Neman* was both frequent and important, the intervention of *Morrigan* in his behalf is more constant. Nay, he appears to be the object of her special care. She is represented as meeting him sometimes in the form of a woman, but generally in the shape of a bird—most probably a crow. Although apparently his tutelary goddess, the *Morrigan* seems to have been made the instrument, through the decree of a cruel fate, of his premature death. The way was thus:—

In the hills of Cuailnge, near the Fewns Mountains, dwelt a famous bull, called the Donn Cuailnge (or Brown [bull] of Cuailnge), a beast so huge that thrice fifty youths disported themselves on his back together. A certain fairy, living in the cave of Cruachan, in the county of Roscommon, had a cow, which she bestowed on her mortal husband Nera, and which the *Morrigan* carried off to the great Donn Cuailnge, and the calf that issued from this intimacy was fated to be the cause of the *Tain bo Cuailnge*. The event is told in the tale called *Tain Be Aingen*, one of the prefatory stories to the great epic, which speaks thus of the *Morrigan*. "*Berid in Morrigan iarum boin a mic sium cen bai seom ina collad, condarodart in Donn Cuailgne tair i Cuailgne. Do thaet cona boin doridise anair. Nostaertend Cucullain i Mag Murthemne oc tuitecht tairis, ar ba do gesaib Conculaind ce teit ban as a thir manib urdairec les.* *Da thairthe Cucullain in Morrigan cona boin, ocus isbert ni berthar in nimerce, ol Cuchullain,*" i. e. "The *Morrigan* afterwards carried off his [Nera's] son's cow whilst he was asleep, so that the Donn Cuailnge

consorted with her in the east in Cuailnge. She went westwards again with the cow. Cuchullain met them in Magh Muirthemhne traversing it; for it was of Cuchullain's *gesa* that even a woman should leave his territory unless he wished.

Cuchullain overtook the *Morrigan*, and he said, 'The cow shall not be carried off.' But the *Morrigan*, whom Cuchullain probably did not recognise in the form of a woman, succeeds in restoring the cow to her owner.

All the while, however, *Morrigan* seems to watch over the interests of the Ultonians. Thus when, after the death of Lethan at the hands of Cuchullain, Medbh endeavoured, by a rapid and bold movement, to surround and take possession of the Donn Cuailgne, we find *Morrigan*, or *Morrigu*, acquainting the Donn Cuailgne with the danger of his position, and advising him to retire into the impenetrable fastnesses of the Fews—

"Is he in la cetna taniic in Dond Cuailnge eo crich Margin, ocus coica samseisee immi; is e in la cetna taniic in Morrigu, ingen Ernmais a sidaib [in deilb euin] comboi for in chorthi i Temair Chualnge ic brith rabuid don Dond Chualnge ria feraib hErend, ocus rogab ac a acallaim, ocus maith, a thruaig, a duind Cuailnge ar in Morrigu, deni fatchius daig ardotroset fir hErenn, ocus not berat dochum a longphoirt mant dena fatchius; ocus ro gab ic breith rabuid do samlaid, ocus dosbert na briathra sa ar aird."

It was on that very day the Donn Cuailnge came to Crich-Margin, and fifty heifers about him. It was the same day *Morrigu*, the daughter of *Ermmas*, from the Sidhe, came [in the form of a bird—*Lebor na hUidhre*], and perched on the pillar stone in Temair of Cuailnge, giving notice to the Donn Cuailnge before the men of Eriu; and she proceeded to speak to him, and said, 'Well, thou poor thing, thou Donn Cuailnge; take care, for the men of Eriu are approaching thee, and they will take thee to their fortress if thou dost not watch.' And she went on warning him in this wise, and uttered these words aloud." [Here follows a short poem to the same effect]. "Book of Leinster," fol. 50, a l.

Immediately after the foregoing incident, the narrative, as preserved in *Lebor na hUidhre*, represents Cuchullain and *Morrigan* as playing at cross purposes. I have suggested that Cuchullain did not appear to recognise the *Morrigan* when he met her in the form of a woman in the scene quoted from the *Tain Be Aingen*. He seems similarly ignorant of her identity on other occasions, when she is said to have presented herself before him in female shape. Let us take, for example, the episode entitled "*Imacallaim na Morigna fri Coincullain*"—"Dialogue of the *Morrigan* with Cuchullain," which precedes his fight with Loch, son of Ernonis.

"Conacca Cu in noeben chuci conetuch each datha impe, ocus delb ro derscaigthe fuirri. Ce taisiu or Cu. Ingen Buain ind rig, or si; do deochadh cuchutsa; rotcharus ar thairscelaib, ocus tucus mo seotu lim, ocus mo indili. Ni maith, em, ind inbuid tonnanac, nach is olc ar mblath

oinm gorti. Ní haurusa damsá dan acomrac ri banscail cein nombeo isind nith so. Bid im chobairse daitsiu .i. do gensa congnom (latt) oc sudru. Ní ar thoin mna dana gabussa inso. Bi ansu daitsiu or si, in tan doragsa ar do chend oc comrac fris na firu; doragsa irricht escongan fot chossaib issind ath co taithis. Dochu lim, on, oldas ingen rig; notgebsa, or se, im ladair commebsat t'asnai, ocus bia fond anim sin co ro secha brath bennachtan fort. Timorcsa in cethri forsind ath do dochumsa irricht soide glaisse. Leicfesa cloich daitsiu as in tailm co commart do suil it eind, ocus bia fond anim co ro secha brath bennachtan fort. To rach dait irricht samaisci maile derce riasind eit, comensat forsna lathu, ocus fors na hathu, ocus fors na linniu, ocus nimaircechasa ar do chend. Tolecubsa cloich deitsiu, or se, commema do fergara fot, ocus bia fo ind anim sin co ro secha brath bennachtan fort. Lasodain teit uad."

"Cu saw the young woman dressed in garments of every hue, and of most distinguished form, approaching him. 'Who art thou?' asked Cu. 'The daughter of King Buan,' said she; 'I have come to thee; I have loved thee for thy renown, and have brought with me my jewels and my cattle.' 'Not good is the time thou hast come,' said he. 'It is not easy for me to associate with a woman whilst I may be engaged in this conflict.' 'I shall be of assistance to thee therein,' replied she. 'Not by woman's aid have I assumed my place here,' responded Cuchullain. 'It will be hard for thee,' said she, 'when I go against thee whilst encountering men. I will go in the form of an eel under thy feet in the ford, so that thou shalt fall.' 'More likely, indeed, than a king's daughter; but I will grasp thee between my fingers,' said he, 'so that thy ribs shall break, and thou shalt endure that blemish for ever.' 'I will collect the cattle upon the ford towards thee, in the shape of a river-hound,' said she. 'I will hurl a stone at thee from the sling,' said he, 'which will break thine eye in thy head; and thou shalt be under that blemish for ever.' 'I will go against thee in the form of a red hornless heifer before the herd, and they shall defile the pools, and fords, and linns, and thou shalt not find me before thee.' 'I will fling a stone at thee,' said he, 'which will break thy leg under thee; and thou shalt be under that blemish for ever.' With that she departed from him."

In some MSS. (the *Yellow Book of Lecan*, for example) the dialogue just read forms the principal feature in a romantic tale called *Tain Bo Regamhna*, which, like the *Tain Be Aingen*, is one of the prefatory stories to the great *Cattle Spoil*. Like the *Tain Be Aingen*, also, it introduces the *Morrigan* in the character of a messenger of the Fate that had decreed the death of Cuchullain when the issue of the *Donn Cuailnge* and the *Connacht* cow should have attained a certain age. But the *Tain Bo Regamhna* is further important as connecting the *Morrigan* with Cuchullain, in the relation of his protector. The tale, which is too long to quote *in extenso*, represents Cuchullain as one morning meeting the *Morrigan* in the form of a red-haired woman, driving a cow through the plain of *Murthemne*, as related in *Tain Be Aingen*.

Cuchullain, in his quality of guardian of the border district, tries to prevent her from proceeding; and after a great deal of argument, during which Cuchullain seems not to know his opponent, the woman and cow disappear, and Cuchullain observes birds on a tree, the *babb* and her cow, apparently. Cuchullain, as soon as he becomes aware that he had been contending with a supernatural being, confident in his own might, boasts that, if he had known the character of his opponent, they would not have separated as they did; whereupon the following exchange of sentiments takes place:—

“*Cid andarignisiu, ol si, rodbia otc de. Ni cuma dam ol Cuchullain. Cumcim eicin ol in ben; is ac [do] diten do baissiu, atusa ocus biad, ol si. Do fucus in nboinsea a sith Cruachan, condarodart in Dub Cuailnge lim i Cuailnge .i. tarb Dairi mic Fiachna. Ised awed biasu imbeathaid corop dartaig in laegh fil imbroind na bo so, ocus ise consaithbe Tain Bo Cuailnge.*”

“‘What hast thou done?’ asked she; ‘evil will ensue to thee therefrom.’ ‘I care not,’ said Cuchullain. ‘But I do,’ said the woman (i. e. the *bird* or *babb*); it is protecting thee I was, am, and will be,’ said she. ‘I brought this cow from Sidh-Cruachna, so that the Dubh Cuailnge, i. e. Daire Mac Fiachna’s bull, met her in Cuailnge. The length of time you have to live is until the calf that is in this cow’s body will be a yearling; and it is it that shall lead to the Tain Bo Cuailnge.’” *Lebor Buidhe Lecain*, col. 648. Then the *Morrigan* threatens to act to Cuchullain in the way detailed in the dialogue quoted in page 433; and, as the tale concludes, “the *babb* afterwards goes away” (“*luid ass in babb iarum*”).

The *Morrigan* puts her threats into execution during Cuchullain’s fight with Loch, son of Enonis. The narrative in *Lebor na hUidhre* describes the encounter in the following manner:—

“*O ro chomraicset iarom ind fir for sind áth, ocus o rogabsat oc gliaid ocus oc imesorcain and, ocus o ro gab cach dib for truastad a chéli focheird in escongon triol (.i. tri curu) im chossa Conculaind combói fáen fotarsnu isind áth ina ligu. Danautat (.i. buailis) Loch cosin chलाईiub combu chroderg int ath dia fuilriud Lasodain atraig, ocus benaid in nescongain comebdatar a hasnai indi, ocus comboing in cethri dars na slúaga sair ar eicin, combertatar a puple innan adarcaib lasa torandcless darigénsat in dá lathgáile isind ath. Tanautat som ind sod mactive do imairg na bú fair siar. Léicid som cloich as a tailm co mebaid a suil ina cind. Téite irricht samaisce máile derge muitte rias na buaib forsna linni ocus na háthu. Is and asbert som ni airciu (.i. ni rochim) anáthu la linni. Leicidsom cloich dont samaisc máil déirg comemaid a gergara foi.”* *Lebor na hUidhre*, fol. 37, a. l.

“When the men met afterwards in the ford, and when they commenced fighting, and mutually contending, and when each man began to strike the other, the *escongon* (eel) made a triple twist round

Cuchullain's legs, so that he was lying down prostrate across in the ford. Loch struck him with his sword, and the ford was gory-red from his blood. . . . Thereupon he arose and struck the eel, so that her ribs broke in her. And the cattle rushed violently past the host, eastwards, carrying the tents on their horns, at the sound made by the two warriors in the ford. He (Cuchullain) drove to the west the wolf-hound that collected the cows against him; and cast a stone out of his sling at it, which broke its eye in its head. Then she (*Morrigan*) went in the shape of a hornless red heifer, and advanced before the cows into the linn and fords; when he said—'I see not the fords with the pools.' He cast a stone at the red hornless heifer, and broke her leg." It is added that "it was then truly that Cuchullain did to the *Morrigan* the three things which he had promised her in the *Tain Bo Regamna*;" (*is andsin tra do géní Cucullainn frisin Morrigan a tréde do rairngert dí hi tain bó Regamna*).

The next meeting between Cuchullain and the *badb Morrigan* is very curious. It is thus related in the *Book of Leinster* (fol. 54, a 2.)—

Andsin tainic in Mórrigan ingen Ernmais a sidaib irricht seintainne corraib ic blegu bó trí sine na fiadnaisse. Is immi tainic si sin ar bhúh a forthen de Choinchullaind; daig ní gonad Cuchullainn nech ara térnád combeth cuit dó féin na legus. Conattech Cuchullainn blegon fuirri iar na dechrad díttaid. Do brethasi blegon sini dó. Rop slán a neim damsá fo. Ba slán a lethrosca na rigna. Conattech som blegon sini fuirri, do brethsi dó, ineim rop slán intí doridnacht. Conaittech som in tres ndig, ocus dobrethasi blegon sine dó. Bendacht dée ocus ándee fort a ingen (batar é a ndee int aes cumachta, ocus ándee int aes trebaire); ocus ba slán ind rigan.'

"Then the *Morrigan*, daughter of *Ernmas*, came from the *Sidhe*, in the form of an old woman, and was milking a three-teated cow in his presence. The reason she came was, in order to be helped by Cuchullain; for no one whom Cuchullain wounded could recover unless he himself had some share in the cure. Cuchullain asked her for milk, being troubled with thirst. She gave him the milk of one teat. 'May I be safe from poison therefor.' The queen's eye was cured. He asked her again for the milk of a teat. She gave it to him. 'May the giver be safe from poison.' He asked for the third drink, and she gave him the milk of a teat. 'The blessing of gods and men be on thee, woman' (the people of power were their gods, and the wise people were their *andée*—non-divine); and the queen was cured."

When the time approached in which Cuchullain should succumb to the decree of fate, as previously announced to him by *Morrigan*, the impending loss of her favourite hero appears to have affected her with sorrow. The night before the fatal day on which his head and spoils were borne off in triumph by *Erc Mac Cairpre*, *Morrigan*, we are told, disarranged his chariot, to delay his departure for the fated meeting.

Thus we read in the "*Aided Conchullainn*," or "*Tragedy of Cuchullain*," contained in the *Book of Leinster* (fol. 77, a 1), that

when he approached his horse, the Liath Macha, in the last morning of his existence, this faithful companion of his many victories "thrice turned his left side" towards his master, as an augury of the doom so soon to await him; and he found that "the *Morrigan* had broken the chariot the night previous, for she liked not that Cuchullain should go to the battle, as she knew that he would not again reach Emain Macha."

"*Teite Cuchullainn adochum [in Leith Macha], ocus ro impa int ech a chle friss fothri, ocus roscail in Morrigan in carpat issind aidchi remi, ar nir bo ail le a dul Conculainn dochum in chatha, ar roftir noco riefad Emain Macha. afrithis.*"

Then follows a curious poetical dialogue between Cuchullain and the Liath Macha, or "grey horse of Macha," when the former reminds his steed of the time when the *badb* accompanied them in their martial feats at Emain Macha, or Emania.

The grief of the Liath Macha and the arts of Morrigan were of no avail; Cuchullain would go to the field of battle, impelled by the unseen power which ruled his destiny. But before he approaches the foe he meets with three female idiots, blind of the left eye, cooking a charmed dog on spits made of the rowan tree—creatures of hateful aspect and wicked purpose.

In the old battle-piece called *Bruidhin-da-choga* these "ban-tuath-caecha," or women blind of the left eye, are introduced as messengers of fate; and in the still older, and most ancient tract, called *Bruidhin-Daderga*, where the agent is a man, similarly blind, he is said to be the emissary of *Bodb Derg*, son of the *Dagda*, the great fairy chief of Munster, whose name seems cognate with that of *badb* (genit. *baidb*), and forms its genit. (*boidb*) like it. The following extract from the last-named tale will not be out of place:—

"*At Connarc and fer tuath caech co suil milledhaigh. Cend muicci lais for tenid ossi oc sir eigem*" "*Narthuath caech saim, mucaid Boidb a sid Arfemin. Nach fled oca raibi riam dodrortad fuil oce.*"

"I saw there a man blind of the left eye, with a destructive eye. He had a pig's head on the fire, and it shouted continually" "That is *Narthuath* the blind, the swineherd of *Bodb* from *Sidh-Arfemhin*. Blood has been shed at every feast where he has been." *Lebor na hUidhre.*

To return:—

Cuchullain's strength must be annihilated, or the Fates will have decreed in vain; and this can only be done through his partaking of the horrid dish, made of the flesh of his half-namesake *cu* (a dog), which he resolves to do rather than tarnish his chivalrous reputation by refusing the request of the witches, although aware of the tragical results about to ensue. The strength of the hero is paralyzed by the contact with the unclean food handed to him from the witch's left hand; and

Cuchullain rushes headlong to his doom. But still the *Morrigan* does not abandon him, although apparently quite powerless to assist him ; for as he comes near to the enemy, "a bird of valour" is seen flying about over the chief in his chariot (*en blaith*, i. e. *lon gaile*, *etarluam-nach uasa erra oen charpait*). And after he has received his death wound she perches beside him a while, before winging her flight to the fairy palace beside the Suir, from which she came. The following is the description of Cuchullain's proceedings after receiving his mortal wound, extracted from the "Book of Leinster," fol. 78, a 2 :—

"*Do dechuid iarum crich mór ond loch (Loch Lamraith im Magh Muirthemne) siar, ocus rucad a rose airi, ocus téit dochum coirthi cloiche file isin maig cotarat a choimchriss immi, narablad na suidiv, nach ina ligu, conbad ina sessam atbalad. Is iarsin do dechatar na fir immacuairt, ocus ní rolamsatar dul a dochum. Andarleo ropo beo. Is mebol duib, ol Erc mac Cairpre, cen cend ind fhir do thabhairt lib in digail chind m'atarsa rucad leis co ro adnacht fri airse Echdach Niafer. Rucad a chend assaide co fil i sid Nenta iar nusciu. . . . Iarsin tra do dechaid in Liath Macha co Coinculaind dia imchoimét in céin robói a anim and, ocus ro mair in lon laith ass a étan. Is iarum bert in Liath Macha na tri derg ruathar immi ma cuairt, co torchair l. leis cona fiaclaib, ocus xxx cach crui do issed romarb dont sluag. Conid de ata nitathe buadremmend ind leith Macha iar marbad Conculainn. Conid iarsin dolluid ind ennach for a gualaind. Nir bo gnáth in corthe ut fo enaib ar Erc mac Carpre."*

"He (Cuchullain) then went westwards, a good distance from the lake (Loch Lamraith in Magh Muirthemne), and looked back at it. And he went to a pillar stone which is in the plain, and placed his side against it, that he might not die sitting, or lying, but that he might die standing. After this the men went all about him, but dared not approach him, for they thought he was alive. 'It is a shame for you,' said Erc Mac Cairpre, 'not to bring that man's head in retaliation for my father's head, which was borne off by him, and buried against Airse Echdach Niafer. His head was taken from thence, so that it is in Sid-Nenta.'

Afterwards, moreover, the Liath Macha went to Cuchullain, to guard him whilst his spirit lived in him, and whilst the *lon laith* (bird of valour?) continued out from his face. Then the *Liath Macha* executed the three red routs about him, when fifty men fell by his teeth, and thirty by each shoe, all of the enemy's host ; and hence the proverb—'Not more furious was the victorious rout of the Liath Macha, after the killing of Cuchullain.' Thereupon the bird went, and perched near his shoulder." 'That pillar stone was not usually the resort of birds,' said Erc Mac Cairpre, who supposed the *Morrigan* to be a mere carrion crow awaiting the feast prepared by his hand. Then they advance, and cut off Cuchullain's head, and the *Morrigan* disappears from the scene.

I have not met with any statement identifying the bird of valour with the scare-crow, or, indeed, with any bird in particular, although the principal heroes in the Irish battle pieces, from Cuchullain to

Murchadh, son of Brian, have each his "bird of valour" flying over him in the thick of the fight. In the account of the battle of Magh-Rath, we are told that Congal Claen, excited to fury and madness by the exhortations of one of his servants, in the banqueting hall at Tara, "stood up, assumed his bravery, his heroic fury rose, and his 'bird of valour' fluttered over him, and he distinguished not friend from foe at the time." (Magh-Rath, p. 33.) So, when Murchadh, son of Brian, after the repulse of the Dal-Cais by the Danes at the battle of Clontarf, prepares to assail the enemy, it is said that "he was seized with a boiling terrible anger, an excessive elevation and greatness of spirit and mind. A bird of valour and championship rose in him and fluttered over his head and on his breath." But this *lon laith*, *en gaile*, or bird of valour, which hovered about Cuchullain, not only excited his mind to fury, as is represented, but also produced a strange bodily transformation, from which he obtained the sobriquet of the Riastartha or transformed. Thus, in a passage in the tale from which I have so often quoted already, where King Ailill deems it advisable to beg Cuchullain's permission for the Connacht army to retire from a position of danger, the following account of the effects of this paroxysm of fury is given:

"*Denaid comarlti for Ailill. Gudid Concullain im for Iecud asind inuḡsa ar ni ragaid ar ecin tairis uair rodleblaing a lon laith, ar ba bes dosom intan no linged a lon laith ind imreditis a traigthi iarma ocus a escada remi ocus muil a ocan for a lurgnib, ocus in dala suil inachend, ocus araili fria chend anechtair; do coised fer chend for a beolu. Nach findae bid fair ba hathithir delca sciach, ocus banna folu for cach finnu. Ni aithgnead coemu na cairdiu, cumma no slaided riam ocus iarma. Is desin dober fir nOlnemacht in risartarthu do animm do Coinculainn.*" Labor na h'Uidhre, fol. 34, b. 1.

"'Take counsel together,' said Ailill; 'entreat Cuchullain that he may permit you to leave this place, since you cannot pass by him forcibly, because his *lon laith* has sprung. For it was usually the case with him when his *lon laith* started in him, that his feet turned backwards and his hands forwards, and the calves of his legs were transferred to his shins, and one of his eyes sank deep into his head, whilst the other was protruded, and a man's head would fit in his mouth. Every hair on his head was sharper than the thorns of whitethorn, and a drop of blood stood on each hair. He would know neither friends nor relations, and he slew equally backwards and forwards. Hence it was that the Fears-Olnemacht (men of Connacht) applied the name of 'Riastartha' to Cuchullain."

In the Irish mythological tracts a well-marked distinction is observable between the attributes of the scald-crow and those of the raven; the scald-crow, or cornix, being represented in the written as in the spoken traditions of the country, not alone as a bird of omen, but as an agent in the fulfilment of what is in dono (*in dan*), or decreed for a person, whilst the raven is simply regarded as a bird of prey, which

follows the warrior merely for the sake of enjoying its gory feast. Just as the German myths describe Odin and Zio as accompanied by ravens and wolves, which attend them to the battle-field, and prey upon the slain, so the Irish poets, in their laudations of particular heroes, boasted of the numbers of ravens and wolves fed by their spears. Odin, especially, had two ravens, wise and cunning, which sat upon his shoulders, and whispered into his ears, like Mahomet's pigeon, all that they had heard and seen.* In this latter respect the raven of German mythology stands in the same relation to Odin that the raven of Greek mythology does to Apollo.

The Scandinavians, like their German relatives, considered the raven in a sacred light.

The Anglo-Saxon chronicle at the year 878 records the capture from the Norse of a banner called the Raven, of which a more particular account is given in Asser's Life of Alfred, at the same year. After describing the defeat of the Pagan Norse before Kynwith castle, in Devonshire, the writer adds, "and there they (the West Saxons) gained very large booty, and amongst other things the banner called the Raven; for they say that the three sisters of Hingwar and Hubba, daughters of Lodbrok, wove that flag and got it ready in one day. They say, moreover, that in every battle, wherever that flag went before them, if they were to gain the victory, a live crow would appear flying on the middle of the flag; but if they were doomed to be defeated it would hang down motionless; and this was often proved to be so." Earl Sigurd also is said to have had a raven banner at the battle of Clontarf, which his mother had woven for him with magical skill (Todd's "Danish Wars," *Introd.*, p. clxxxiii, note¹). This idea of the raven banner is probably connected with the tradition given in the Volsunga Saga, which represents Odin as sending the Valkyria, in the form of a crow, on a mission to Friga, to entreat that the wife of King Reris might become fruitful;† and the prayer being heard, a son (Sigmund) was born, whose son Sigurd married Brunhilt, a Valkyria, and had a daughter Auslauk, also a Valkyria, who was called Kraka, or the crow, and who was the wife of Ragnar Lodbrok, and mother of Ivar Beinlaus.

The name of the *Morrigan* is found connected with many of the *fulachts*, or kitchen middens, particularly the larger ones, which are called "Fulacht-na-Morrigna," the "Morrigan's hearth," whilst the smaller ones are named "Fulacht-Fian." One of these great fulachts at Tara would cook three kinds of food at the same time. Some account of it will be found in Petrie's "Antiquities of Tara," pp. 213-14 (where, however, Petrie should have considered it rather a cauldron than a spit). In the tract called the *Agallamh Beg*, or "Little Dialogue," contained in the "Book of Lismore," mention is made of another Fulacht-na-Morrigna which existed near the fairy mound of Sidh-Airfemhin, in the present county of Tipperary, and is thus referred to

* *Grimm*. "Deutsche Mythologie," p. 134.

† *Vid.* "Fornaldar Sögur," Copenhagen, 1829, pp. 117-18.

in a conversation between Cailte Mac Ronain and his companion Finchadh:—

“*Ba hiat fein do rinde both doibh ind oidchi sin, ocus do rinded indeonadh leo, ocus teid Cailte ocus Finchadh do indlad a lámha cum int srotha. Inad fulachta so ar Finchadh, ocus is cian o do rinded. Is fir ar Cailte, ocus fulacht na Morrighna so, ocus ni denta gan uisce.*”
 “It was they who made a hut for themselves that night; and *indeonad* (cooking places) were made by them. And Cailte and Finchadh went to the stream to wash their hands. ‘Here is the site of a *fulacht*,’ said Finchadh. ‘True,’ said Cailte; ‘and this is a *fulacht-na-morrighna* which is not to be made without water’” (i. e. there should be a supply of water near at hand).

The name of the *Morrigan* enters not a little into the composition of Irish topographical names. In the present county of Louth there is a district anciently known by the name of Gort-na-Morrigna, or the “Morrigan’s Field,” which her husband, the Dagda, had given to her.—“Book of Fermoy,” fol. 125, a 2.

The “Book of Lismore” (fol. 196, b. 1) mentions a Crich-na-Morrigna as somewhere in the present county of Wicklow. Among the remarkable monuments of the Brugh on the Boyne were Mur-na-Morrigna (the mound of the Morrigan); two hills called the Cirr and Cuirrel (or comb and brush) of the Dagda’s wife, which Dr. Petrie has inadvertently transformed into two proper names; and *Da cich na Morrigna*, or the “Morrigan’s two paps” in Kerry, not far from which is a large fort, bearing the suggestive name of *Lis-baba*.

The name of Morrigan is also probably contained in that of Tirree-worrigan, in the county of Armagh.

XLVII.—ON ANCIENT SEPULCHRAL MONUMENTS FOUND IN THE COUNTY GALWAY. By M. BROGAN.

[Read February 8, 1869.]

WHEN travelling through the country on official duty, I frequently meet with antiquarian remains, some of which may not have as yet been brought under the notice of the Academy. Being recently employed on inspection duty in the county of Clare, my attention was attracted by what I at first conceived to be immense cromleacs, or druidical altars; but which I concluded, on closer inspection, to be sepulchral monuments of some of those stalwart heroes of the olden time who had been “dead and turned to clay” long ere the Milesian adventurers left the sunny shores of Spain to seek and win a new home in the green island of Inisfail.

The precise locality of these antiquarian remains is a little south of the public road leading from Gort to Feakle, and about midway between these two towns, in the townland of Dromandoora. The situation is